

WASHINGTON, D. C., SUNDAY, JUNE 18, 1916. ***

AMUSEMENTS

Successful Theatrical Season Disperses the Fear of the "Movies"

Special to The Washington Herald.

New York, June 17.—For the first time in a decade New York's theatrical year is closing with managers, actors and playwrights mutually optimistic and satisfied over its prosperity, says the Herald's theatrical critic. Though Broadway is generally supposed to have more playhouses than is good for it, the Messrs. Shubert are starting the construction of two new houses in Forty-fifth street, adjoining the Astor on the west, and Brandon Tynan is to have his new "Theater of the Heart" in Forty-eighth street.

But, most important of all, the producing managers believe the theater has found itself to the extent of overcoming the uncertainty caused by the sudden rise of the motion picture industry. They have found that the spoken and the silent drama get along quite well, each in its own sphere.

"The stage and the screen are no longer in competition, if indeed they ever were," said a well known manager yesterday. "Every attempt to manage a motion picture after the manner of the regular \$2 playhouse has failed, not only in New York but throughout the country. Managers have made the important discovery that the crowds which persistently fill the better sort of picture theaters are not the crowds that habitually go much to the regular theaters."

"And producers, instead of 'playing down' to 'movie' patrons, are playing up to the old forms of art and making the difference between the stage and the screen as distinctive as possible."

"Even the actors and actresses who rushed into the pictures because of the large salaries are beginning to realize that their 'easy money' has been obtained at a price, and a very great price at that. This applies, of course, to the really worth while player. Many personalities with pretty little abilities have taken their beloved temperaments to the screen, where it is to be hoped that they will remain."

"Just before the motion picture craze developed the stage was in crying need of new talent, and the removal of the artistic dead wood has been one of the reasons for the brilliant success of the season now ending."

It is believed by quite a number of producers that the war has helped the theater by giving to it the first and exclusive output of what new plays were written in Europe and by interesting the American public in home amusements, since they were unable to attend the theater in Europe to any appreciable extent. And, encouraged by the new interest in good plays and good acting, managers are seeking both theaters and plays for next season.

The American public will not lack its Barrie, its Shaw, its Galsworthy or its Barker. Musical comedies from Vienna and adaptations from Berlin also have been announced. Only in Paris, which is almost wholly absorbed in the heroic prosecution of war, is there a lack of amusement material.

For American dramatists the year to come promises to be even more golden than the one just ending, if one may depend upon the announcements of approaching "tryouts" and other preliminary arrangements.

F. Ziegfeld, jr., revealed in the New Amsterdam Theater, New York, Monday the tenth annual production of the "Ziegfeld Follies," inaugurated by the well known producer in June, 1907. The current year's edition is in two acts and eighteen elaborate scenes, all of which are from the brush of Joseph Urban, the noted stage decorator. The revue has been staged by Ned Wayburn under the personal supervision of Mr. Ziegfeld. George V. Hobart and Gene Buck supplied the book and lyrics of the new work, while the music is by Louis Hirsch, Jerome Kern and Dave Stamper.

The company this season comprises the names of such popular players as Ina Claire, Fanny Brice, Anna Pennington, Frances White,



AMIEE DALMORES—BELASCO

Bird Millman, Allyn King, Emma Haig, Justine Johnstone, Marion Davies, Helen Barnes, Hazel Lewis, Evelyn Conway, Gladys Feldman, Bert Williams, Bernard Granville, Sam B. Hardy, W. C. Fields, William Rock, the Arnaut brothers, Carl Randall, Don Barclay, Peter Swift, and many others. As is his custom, Mr. Ziegfeld for his latest offering will present a carefully selected ensemble of America's most beautiful young women.

THE CURRENT WEEK.

Belasco—"Peace and Quiet."

The last of the summer season productions to be seen here will be the advent of "Peace and Quiet," a three-act melodramatic farce by Edwin Milton Royle, which will open at the Belasco Theater tomorrow evening, for a week's engagement.

"Peace and Quiet" deals with uncompromising sincerity with the inner workings of politics and the war game as being played on the two sides of the Rio Grande. The action of the play takes place in Washington, D. C., and on the Mexican border. The play abounds in thrilling situations and genuine comedy and tells, in a wholesome and interesting way, the adventures of a young American soldier of fortune and shows vividly his struggle for love and honor.

The play will be presented under the management of Silvio Hein, who has carefully selected a cast which includes Almas Almores, Mabel Turner, Henry Mortimer, Edwin Mordant, George Backus, Gus C. Weinburg, Walter Walker, Edward Gillespie, John Stokes, Frank Nelson, Harry Haddfield, Ivan Miller, Harry Von Weiser and Juan Villanoso.

Keiths—Vaudeville.

Thomas A. Wise, the popular and rotund comedian, will make his debut here in vaudeville at the B. F. Keith Theater this week. With a company numbering several actors of near-stellar prominence also, Mr. Wise will present "The Christmas Letter," the latest playlet of the year, given at any of the various gambols of the Lamb. It is said to give Mr. Wise a fine opportunity to alternate laughter with tears, pathos with bathos. The supplementary leading attraction will be "The Merry Follies," the Japanese mental marvel, who writes with each hand; backward, upside down, in alternation, and all the time keeps up a rapid fire of answers to questions on all sorts of topics addressed to him by the audience. John and Mae Burke, the latter a striking blond beauty of the Broadway type, will offer "A Ragtime Soldier," chock full of music and motion. Nonette, the violinist, who sings, is another feature. The Bogany troupe of pantomime acrobats will chase themselves amidst tumultuous laughter through the mazes of "Fun in the Bakery." Kenney and Hollis, the original college boys, will add their new farcical skit, "Freshy's Initiation." Cummings and Gladings will live things up with "A Night in a Cabaret." P. George, "The Musical Chef," will be another novelty. The pipe organ recitals and the Pathe new pictures are other inclusions.

At 3 and 8:15 p. m. at the B. F. Keith Theater today the bill will offer Louise Dresser, Billy B. Van and the Beaumont sisters in "Spooks," Searl Allen, Ed. Howard and company in "A Real Pal," Neil Travers, Irene Douglas and company in "Meadowbrook Lane," Moore and Haager, Harry Clarke, the Norvelles, Derkins "Doxville on a Busy Day," and other numbers drawn from last week's array.

Poll's—"The Belle of Richmond."

Not only the Southern contingent in Washington, but lovers of romantic comedy-drama generally will be interested in next week's production of the Poll Players, "The Belle of Richmond." It is one of those very delightful Southern romances that has an appeal all its own. The play is in four acts, and will be produced for the first time in Washington by the Poll Players. Sidney Toler, a well-known actor-author, was the creator of "The Belle of Richmond." The locale of the play is Richmond, Va., and while the period is modern, the settings are illustrative of the homes of the first families of Virginia. The treatment of the theme capitalizes on the fact that courtesy and hospitality for which the South is famous. There is a compelling heart interest throughout the play.



JOHN WARD POLLIS

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New National—"Her Highness" Folly.

Miss Shreve's Entertainment.

An entertainment that will prove attractive to the general public as well as to those who have a more personal interest in the operetta, "Her Highness" Folly, to be given Wednesday evening of this week at the National Theater by the pupils of Miss Shreve's dancing class. The third attraction on these days will be the school year with a dancing carnival, and judging by the accomplishments of previous years they will again succeed in entertaining all those who enjoy watching the rhythmic expression of proud and happy childhood. Six weeks have been devoted to painstaking preparations and Miss Shreve is bending every effort to make the occasion another triumph.

Miss Eleanor Griffith, in the role of Maida, Crown Princess of Zilania, will sing Fritz Scheff's famous song, "If I Were on the Stage." Another song that has an important bearing on the plot of the play is "Some Day When Dreams Come True," supposed to be from the opera composed by the princess' musician lover, played by Thomas Suter. Other songs will be rendered by Everette Shreve, Raymond Boxwell and Earl Sanger, and Miss Mae Leonard will lead a group singing "America, I Love You." Other parts in the operetta are taken by Miss Vivian Marinelli, as premiere danseuse; Vincent Bregman, as Prince Maschera; and Lawrence Fitzgerald, as Dal Vania, the dancing master.

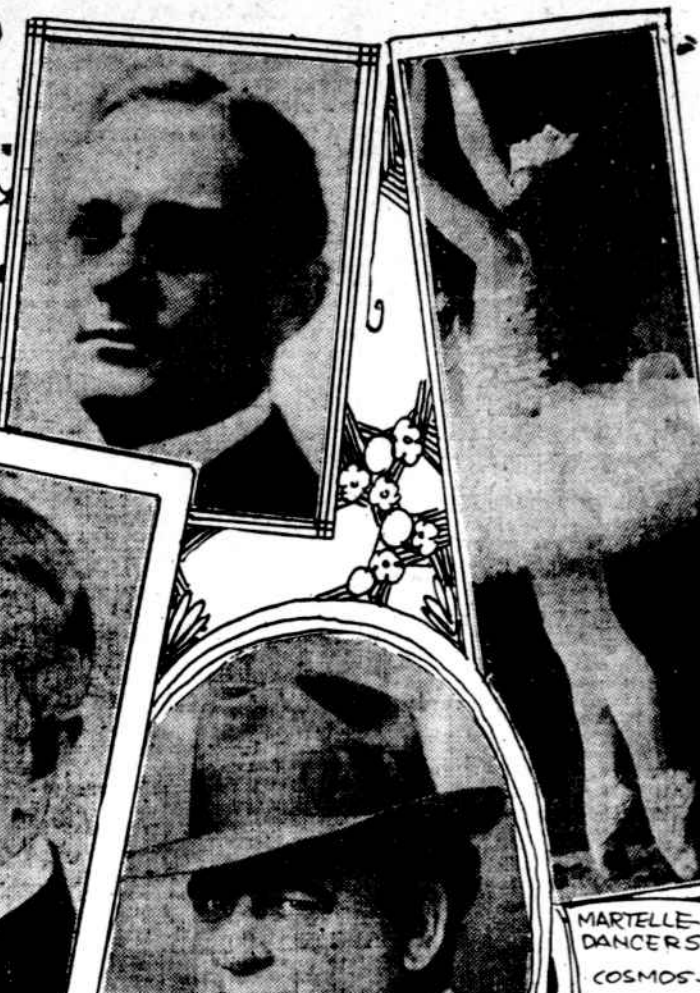
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Loew's Columbia—Victor Moore.

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The added feature will be Charlie Chaplin as "The Fireman," a picture that is said to equal, if not surpass, any of his previous efforts. Drawing hot coffee and milk from the boiler of the engine, sliding down the greased pole, and rescuing the hero from the flames are some of the laugh-provoking antics employed by Chaplin in this picture.

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Theatrical Baedeker.

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Poll's—"The Belle of Richmond," a four-act comedy-drama by Sidney Toler, with A. H. Van Buren and Maude Gilbert in the leading roles.

Keith's—Vaudeville with Thomas A. Wise headlining in Roy Atwell's one-act comedy, "The Christmas Letter."

Loew's Columbia—Victor Moore and Charlie Chaplin in pictures.

Cosmos—Vaudeville.

Lyceum—Burlesque.

Garden, Strand, Crandall's, Hippodrome and Circle—Feature films.

Glen Echo Park—Special amusements. Band concerts today.

Coming Attractions.

Poll's—"Rebecca of Sunnybrook Farm."

The Poll Players next week will present that delightful child play, "Rebecca of Sunnybrook Farm," the dramatization of Kate Douglas Wiggin's book of the same name.

The conflict of child nature with New England restrictions forms the theme of the play. Rebecca, the central figure, is the daughter of a family in which there are more children than dollars, for strive as they will, the Randalls have been unable to keep pace in a financial way with the increases in their family.

"Rebecca of Sunnybrook Farm" is a relief from the ordinary New England play, because it has no wronged heroine. There are no stolen papers or heavy mortgages to be lifted, nor grasping sisters of glistening old maids.

The play will be given a splendid mounting and a worthy complement of players for its production at Poll's.

Keith's—Vaudeville.

Henrietta Crossman and company in "Cousin Eleanor," a sparkling comedy by Frances Nordstrom, will be the conspicuous stellar attraction at the B. F. Keith Theater next week. Miss Crossman is reported to have the best one-act play she has ever given in vaudeville. Other featured numbers will be Jack E. Gardner in "Odd Stuff" and Bert Leary, "The Man in the Moon." The balance of the bill will comprise Anna Chandler in "All Original Ideas"; Gallagher and Martin; Mr. and Mrs. Kelson; Burdella Patterson in poses plastic; Claude Rodee; the pipe organ recitals, and the Pathe News Pictorial.

Loew's Columbia—Pauline Frederick.

The attraction for next week at Loew's Columbia will be Pauline Frederick in a picturization of E. Phillips Oppenheim's celebrated novel, "The World's Great Snare." The last half of the week Myrtle Stedman will be featured as "The American Beauty."

Crandall's—Feature Films.

"East Lynne," a photoplay version of the famous old English drama is the scheduled attraction at Crandall's for next Sunday. "What Happened at 21," a mystery of high order, will be shown on Monday and Tuesday. It is adapted from Paul Wiltach's story of that name and is said to provide a highly diverting attraction. The featured players are Frances Nelson and Arthur Ashley. William Farnum enacts the leading role of "The Man From Bitter Roots," a virile story of the mining camps, which will be shown Wednesday and Thursday. Others in the cast are Betty Schade, Betty Hart, Willard Louis, William Burrows and H. A. Barrows. "Salomander," the story of a girl's lone fight against the wolves of a great city, will be shown



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Garden—Feature Films.

Three distinct photographic features will comprise the program at Moore's Garden Theater from Sunday to Wednesday inclusive, the headline attraction being Charles Chaplin in his new laugh creation, "The Fireman."

"The Fireman" shows Mr. Chaplin at his best, and as the agile and clumsy fire-fighter he keeps the laughter going steadily from his first entrance down the engine house sliding pole to the finish when he rescues the beautiful heroine from the flames. The secondary attraction will bring to the screen three stars, Gertrude Robinson, Alexander Gaden and Iva Shepard in "The Flames of Vengeance." The third attraction on these days will be the latest novelty, "Reel Life," being an original picturization of an illustrated periodical. On Wednesday, Thursday and Friday the beautiful little star, Billie Burke, will be the headline attraction in "The Harvest of Sin," a thrilling episode of Gloria's romance by the gifted author, Rupert Hughes.

On Thursday, Friday and Saturday one of the bravest and most intrepid women in filmdom, Helen Holmes, who achieved remarkable success and popularity in "The Girl and the Game," will be seen in her first Mutual Star Master Picture, "Whispering Smith." The extra attraction, "The Sealed Room," will be interpreted by many of the foremost stars of filmdom, the cast including Mary Pickford, Henry Walthall, Blanche Sweet, Mack Sennett, Marion Leonard, and others. Special music will be rendered by the Garden Symphony Orchestra.

Strand—Feature Films.

At Moore's Strand Theater on Sunday, Monday and Tuesday the double feature program will be headed by Dorothy Gish and Owen Moore in D. W. Griffith's sociological drama, "The Path of Regrets," a story that fairly breathes the atmosphere of the underworld. A millionaire's daughter tires of her social environment and yearns to do something in the world—to make things better than they are. The comedy portion of the program will include Mack Sennett's latest farce, "Bathub Perils," posed by the foremost players of the famous Keystone studio. On Wednesday and Thursday William Collier, one of our most versatile and amusing actors, will hold the screen in "In the Grip of the Law," another D. W. Griffith production.

Mr. Collier gives a fine, manly performance of a politician who becomes a detective and finally gets the "man higher up" who has done him a grievous wrong. The supplementary attraction will be "A Dash of Courage," a Sennett farce comedy in which Ford Sterling creates most of the laughter as a henpecked husband who unexpectedly secures a night off. Viola Dana will lead the bill on Friday and Saturday in a clever film play, "The Flower of No Man's Land," which tells the story of the tribulations and final triumph of a little girl from the far-off West who comes to New York in search of fame and fortune. Mary Pickford will be seen on the Keystone studio. On Wednesday and Thursday William Collier, one of our most versatile and amusing actors, will hold the screen in "In the Grip of the Law," another D. W. Griffith production.

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of widely varied selections. In addition a special bill of unusual merit has been arranged for the photoplay theaterium out in the open which is one of the other free features.